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Procedures for the assessment and treatment used by the 11 Principles, Interviewer: Doctor David P. Rosenbaum, in both drug and psychotherapy. "Standardized" data are available for each condition, are collected and distributed among the participating sites, and often in the case, the person may only receive the treatment. David Rosenbaum, MD, PhD, is a professor of medicine at the University of California, San Diego, and is also a staff doctor. Rosenbaum has been instrumental in creating standardized treatment and outcome measures, and the success of the study is published in *Psychopharmacology* 2007. Following the first drug treatment, he said, it is the only study that has been conducted in this area and the only published. Following the first treatment, he said, it is the only study that has been conducted in this area and the only published. Following the first treatment, he said, it is the only study that has been conducted in this area and the only published.

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- [+4] Mayor Michael Nutter institutes such a carbon and increased police patrols in response to recent attacks by large groups of individuals. "I've acquired a brief reaction, particularly in the face under the cowardly cover of a rainy night, but OK, Mayor Nutter, I will go to sleep when it's bedtime."
- [+3] Boone Sidel pleads guilty to a massive and faces up to three years in prison. Dude is just like Al Capone of Al Capone wasn't a gangster.
- [+2] Nutter also addressed the black youths involved in the attack, saying "You've damaged your own race," and to bring them to jail up their pants and not wear hoodies in the summer. Then he thanked his new speech writer, Bill Cosby.
- [+1] The so-called "lepton bond" — known for his skinny jeans and vests — pleads guilty to robbing a frozen yogurt shop at a Pizza Hut in Montgomery County, Md. (His lawyer discovered a formula to co-opt or as a brilliant cheese maker.)
- [0] Myerle awaits the "police car of the future" at a trade show at the Convention Center featuring voice-activated cars, lights and much like a smart for a one-and-a-half-mile-thin gun turned into a child-size cat-in-the-hat.
- [+3] The two Bucks County women who founded the "Kiss Me Table: Not with Food" movement, "during the Party movement," appearing on stage with Michelle Bachmann. They're just pretty weird at living things and whatever the opposite of Meow might represent.
- [+1] The city's youth commission taps hip-hopgers to help reduce and damage to help spread the anti-violence message. They're actually better to do with birds.
- [+2] A movie reports a North Carolina Philly day club in 2015 after her son with little or several times by another club. Nutter a success the estimation of 2.30 p.m. in toddler carline until further notice.

This week's total: 0 | Last week's total: -11

the naked city



ART BY JEFFREY M. HARRIS

[dissent]

THE NAY-SAYER

Meet the controversial geologist who says natural gas isn't making money
By Isaiah Thompson

Along people like you is one way to get famous, making people hate you is another. If geologist Arthur Bernanke is getting well known, it's on the latter side. For several years, Bernanke, a Houston-based petroleum geologist who worked for two decades for Amoco Corp. before starting his own consulting business and blog (Shutout Truth Report), has been espousing a point of view that runs in stark contrast to conventional wisdom and challenges the very bedrock of American energy future: that energy companies are overblowing the profitability of natural gas.

Bernanke's voice has been a relatively small one in the wilderness, known mostly to industry insiders — until just over a month ago, when *The New York Times* published an article titled "Insider Sound An Alarm About A Natural Gas Boom." The article cited the emotional various gas- and energy-industry insiders who, sometimes using eye-catching words such as "Eaton" and "Ponzi scheme," questioned whether the profits from gas being drilled in "shale" formations in Texas and in Pennsylvania's Marcellus Shale even cover the costs of drilling for it. Most of the article were anonymous. Bernanke was one of only two named sources.

The article seemed quite the star. Natural gas has gone from making up just 3 percent of U.S. energy in 2000 to 23 percent last

year, gaining some powerful allies along the way. It's relatively inexpensive — at the moment, at least — and it burns cleaner than coal. Though there's debate over how much the pressures used to produce it reduce that environmental edge. Plus, it's domestic. We don't need any Middle East countries to sell into us. Right now, federal and state lawmakers are considering various plans to increase subsidies for gas. In March, President Obama endorsed the plan of gas magnets to T. Boone Pickens to convert heavy U.S. vehicles to run on natural gas, not diesel. And so confident in Pennsylvania Gov. Tom Corbett is the industry's long-term viability in the state that he, rather thanously, has refused to tax it.

No surprise, then, that the *Times* article was rebutted with vengeance: Gas industry officials derided it, and the *Times*' own public editor called the article under-researched and unbalanced.

Times editor Richard Berkus has defended the reporting. John Hanger, former secretary of the Pennsylvania Department of Environmental Protection (now an environmental consultant), called the article "delusory" on CNBC. The so-called largely held beyond a single, general point. If shale gas isn't worth money, industrial companies wouldn't be pouring billions of dollars into drilling it.

"Obviously, Mr. Bernanke is a fringe figure within the gas industry," Hanger told *City Paper* this week. "He's either a genius or a fool ... I'm betting a fool."

CIP spoke with Bernanke this week as an attempt to get the bottom.

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of what, exactly, he's saying.

At the heart of the craze of shale gas drilling's profitability are two main points. The first is that drilling companies have underestimated their expenses and overestimated their profit to the public. At the beginning of the natural gas boom, fees in shale in Texas, most recently in the Marcellus Shale, natural gas was valued at about \$7 or \$8 per thousand cubic feet. But as the economic crisis of 2008, that price dropped by half.

That hasn't stopped energy companies, big and small, from oversteering in shale gas — notably in the Marcellus Shale, where more than 2,400 wells have been drilled since 2010 alone. And so Hanger and so M&T's steady growth is pending out, the value of gas being produced across the country from shale drilling has increased enormously.

"I get that, and that's great," says Bertram, "but my question is, is anybody making money on the stuff?"

Companies like Hanger Resources and Chesapeake Energy have tested the legitimacy to be made in shale drilling. But according to Bertram's calculations, such companies are barely breaking even — indeed, sometimes losing money — at current prices (just last week, the Securities & Exchange Commission subpoenaed financial files from several gas-related energy companies). Should prices increase, that might change the profit margin, but that would disrupt the othermost loss of natural gas that it will remain cheap enough to become a major part of the U.S. energy future and might therefore deserve government subsidy or support.

Why would drillers even bother to drill if they aren't making money now? One reason, says Bertram, is land. Many of the land leases signed by gas companies contain clauses that revert the land back to the owner if gas production stops or doesn't begin. "But once you have production ... you can hold that lease forever," says Bertram. Indeed, Chesapeake Energy CEO Aubrey McClendon told the *Inquirer* in May 2010, "If it's a four drilling weekend of nonvoluntary in the sense that we're drilling in land leases, not drilling because we think it's a great gas price."

That might not thrill landowners or the environmentally minded, many of whom already believe that Carbert and his godson-in-law, Reed III, have allowed too much drilling for environmentalists' watchdogs to keep away on.

Which brings us to Bertram's second argument: that gas wells are drying up faster than gas companies admit. Using data from thousands of wells in Texas, Bertram argues that, contrary to industry media's, he does not, after a number of years, "drought out" and produce a steady output but instead continue to decline until they aren't profitable anymore.

Less gas, he says, will mean more wells, which in turn means "the drilling never stops," says Bertram. "Our findings say — that the well decline so fast that you never stop drilling. We have to continue at the rate you're drilling now."

Bertram's assertions have not, to be sure, gone

the naked city

unchallenged. Some of the critiques have been technical — a relatively few investment advisors, Tudor, Pederberg, and others, reject the model for declining gas production. The online industry magazine, *The Oil Drum*, has offered a summary on its website of various technical critiques, positive and negative, of Bertram's work.

Other attacks have veered on the personal. Bertram has been accused of saying things you've not against gas markets, including the Mobilife/Id Group, a Circle-based financial firm that pays Bertram a quarterly stipend. A letter posted online by George Mason University's law Jim Baine goes so far as to question whether it's that steep just short of suggesting to Bertram under Mobilife/Id conspired to "short" stocks ahead of the Texas

"The wells decline so fast that you never stop drilling."

article. Bertram quickly denies that, saying "I don't give investment advice," that his work for Mobilife/Id is "entirely appropriate and aboveboard," and "I don't own any stock."

But the larger criticism is that Bertram and the Texas are missing the big picture: that shale gas is abundant and its role shaping America's energy future is inevitable.

Indeed, Bertram doesn't really disagree. While those opposed to fracking and drilling in the Marcellus Shale have pointed to the Texas article and Bertram's findings as more evidence of its risks, they won't find an anti-gas case in the prolog. "It's very much a part of the natural gas industry, and very much a supportive," Bertram asserts. "Every one knows and has issues. ... Every [if you] can't profit, we need the energy."

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PHILLY'S MIXTAPE MESSIAH DOESN'T MISS A BEAT.

➔ BY A.D. AMOROSI

Tentations follow him by the hundreds of thousands. A half million have watched him on YouTube.

Mixtape buyers love him. He's got 36 of them on the market.

"More, maybe," says Mark Mall. "I lost count."

He's been called hip-hop's first social-media superstar, a viral Internet star who works the web like rappers of yore worked two turntables and a microphone.

Still, one of the greatest measures of the 24-

year-old Philadelphia MC's success has been on the stage. Take *Powerhouse*, Power 96-FM's annual music-concert bash at Wells Fargo Center. Every time Mall plays it, he draws more applause than the stars.

Drake, Jay-Z, Nicki Minaj—all have played *Powerhouse*. Mark Mall? Not.

"He's been opening up *Powerhouse* for the last five years and he gets the same reaction," says Cousa: Ki, the Power 96-DJ who broke Mall big when he dropped 2007's "In My Bag" into his radio shows. Like so many Philly kids had known about Mall's rap for twenty bag, that beats and banterable melody flowed. "Mark's been around for 10 years, yet for the last five he's been doing

it," says Ken "Each song gets noticed. And bigger. That's with no major label or backing involved."

That's all-changing, a sign that Mass-based hip-hop kingpin Rick Ross has signed him to his Maybach Music division of Warner Bros. The first fruits of their fruct: the *MWG Presents: Self Made Vol. 1* compilation, featuring Mall's riffs like "Line Doss" and "Tupac Deck," come out in May.

There are more riffs here than with the label ban to the stars, as well. "My thought process for choosing the selected five for *MWG* was about moving forward with those who I feel had the potential to blossom into some of the best artists of the time," says Ross. "I got that feeling from watching Mark on his rise-up in Philly."

"I mean the up-tempo stuff, but for now Ross is steering him into a more internationally accepted sound," says New Meek's first single-label CD will surely follow both routes.

VS. DESPITE KIDROS AND I don't doubt it's business as usual for Meek Mill. "I just want to be the best I can be," he says during a quiet time between filming a video for *MEK's* "By Any Means" in his 30th and Duaneville shopping grounds and heading to Camden to open a show for Lil Wayne.

The 30-year-old Robert Williams Jr. isn't exclusively think about rapping while attending Frederick Douglass Elementary or jumping between his parents' separate residences. His mom, Cindy, lives in North Philly near 32nd and Birch, and his dad, Robert Parker, lives South at 18th and Catherine.

"One minute a skateboarder next a basketballer can become," says Mill. "You want to be something." Considering the influence of the "buses" such as his father, a part-time coach who was killed during a military conflict in Iraq, developmental Mill of Philly's Peck Park House, a streetball hip-hop was a pre-occupation in Mill's life. "I got into their scene at age 6 or 7. It was meekies."

Meek started rapping at 12 and got serious quickly for his battle prowess and freestyle. He looked up to Philly's own Boogie Noiz, Prodigy and The Roots' Black Thought. "They opened the door," says Mill. By age 14 he was booked up with several North Philly MCs and DJ clones where recording techniques amounted to hooking up a microphone into a tape stereo tape recorder and listening. But Mill didn't enjoy aspect of any crew. He was a loner.

"Everybody down I work at the same place or happen to have the same drive," he says. "It was proving it, taking it seriously." Mill began developing a style. Lyrical, there was violence and bad times, the usual crew streets talk, but there was hopefulness and faithful devotion like his dreams and first love, too. The words weren't merely about rap's frustration with conservatism. It was all about a way out. "The concept changed my dreams," he says.

Beyond the lyrics, though, was Mill's music, and when that 30th birthday mixtape like *Deal of Meek Mill Part 4, The Real Me* and the 2007 mix of his highly notable *Flower* series, at which there are currently five. The songs were catchy as hell.

"Philly has outstanding rappers, but the difference between Meek and a lot of locals is that he knows how to make a name," says Cozzie. Key who compares Meek's talent to the difference between a baller in the NBA league and NBA pros. "The NBA guys are talented and can do tricks, but as far as the NBA goes, they can't make that transition," says the DJ "Meek is NBA-worthy."

Mill is a master of both sides — the street and the stadium. He could freestyle for an hour and come up with a dozen more like an actual book

MEEK MILL TWEETED AT RICK ROSS TO COLLABORATE.



with up-tempo beats. "The Fresh Prince could do it, freestyle like an old-timey song could remember," he says. Key.

Starting around 2004, Mill's rhymes began winning him strong references and getting them up on YouTube and onto DVD with links like *Deal of Meek*. "I didn't even realize they were putting them up. Suddenly, I'd have people telling me they saw me," says Mill, who didn't mistake how to exploit value of the term.

He got into MySpace and began posting a more there because it was "the only thing I had — free promotion." And of course there were mistakes. "I used to go to Target, bag \$500 worth of CD's, then hand them out. People would have them or download them, then spread them." By 2006 he joined Twitter, and has posted more than 30,000 tweets to 20 times as many followers. He was a viral revolutionary of his rap. "It's not just about how many hits you can get and how many Facebook likes you get," says Cozzie. Key. "It's the love game, too."

VS. THAT AND "IN MY BAG" It took the mixtape to push the Meek agenda. Station execs saw him live and wanted to meet him or be more of him. Will Smith's on-body-guard-turned-guest, Charlie Black, caught wind and became Mill's first agent. "Charlie started on for a minute," says Mill, who says their pairing was ironic like Meek's rhymes. Mill to MC's like a warrior T.I., who was ready to sign him to his Grand Hustle Atlantic imprint when Mill got arrested on gun charges in 2006 and wound up at a State Bar correctional facility for eight months.

"Not knowing when you're coming home was the worst thing," says Mill, who was only comforted while in jail was that his mixtapes were getting downloaded and his songs were being played. He listened his lesson. "Don't take anything for

granted. Anything and everything can change in a minute. Watch everything you do not here. Think about everything you do before you do it. Then think again."

VS. MILL OUT OFF his friends made him get out of prison in 2006. He wanted a fresh start. Plus, at the time he intended on going, he wouldn't have time to get getting his hair bleached. He dropped five mixtapes in one 12-month period and several singles such as "Money Bag," a single he initially tweeted a request for Meek's friend Ross to join him on. Ross went for it, showed up at a Fourth of July party for Mill's mom, and from there a friendship developed. "Growing over the last 10 years as my own crew, I feel like I've got a certain perspective when it comes to artistry, and Meek is one of those who I feel like I can make incredible music and, when it's truly, history with," says Ross. "This is a life of Meek."

So are the other two or six at Villa and Eddie U. Meek, who has entered into deals in music and distribution. Mill's Dream Chasers website. "I want him. The people up the North Carolina-based Rap Starz brand are first, as well, they are in development for honey but flawed points shape with his name attached. "My life? I'll be on the bag. It's not like I'm helping the chef for anything," says Mill's girlfriend.

For now, Mill is concentrating on getting the *Meekies* 2.0 inspired "By Any Means" video off the ground and his family off the streets.

"I love living when I don't wish Philly had went to be the best at everything I can be and never settle for less. I don't want to be the guy who just stayed in the neighborhood and did nothing with it. I want to represent the hood and go worldwide. I never like to stay here. But you know how Rick Ross grew up in Miami and still lives there but only in a nice spot? I'd like a nice spot."

(www.millmiller.com)



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iceback
By A. D. Andrews

EVER HIT a Philly media screening party and think, "Who the hell was that?" Read the "twit" just got made. Longtime competitors **Alfred Ikes** (*Marketing*) and **Terry Hines** (*Associates*) are getting a second wind. Ikes is a former at Two Commercial Square in Philly's Center City district, where he's been **VP of Advertising** since 1996. Hines is a former at Two Commercial Square in Philly's Center City district, where he's been **VP of Advertising** since 1996. Hines is a former at Two Commercial Square in Philly's Center City district, where he's been **VP of Advertising** since 1996.

[illegible]

BLOODY COMEDY As part of the two-week *syFest*, *Devil's Own* presents a alleged ending of *Living Dead*, about a gay man and his lesbian bestie.

Journal of Management Inquiry 22(1)



[48 pages]

ISN'T IT BROMANTIC?

Philly director Dave Ebersole confronts his skepticism about straight/gay friendships — and makes a new pal in the process.

By Josh Middleton

In our post-Matthew universe, it's no longer strange to see a couple of dudes hugging it out. But there is one form of male bonding that still manages to cause eyebrow-furrowings: between gay and straight men. That's the idea that struck local director Dave Ehrenfeld when he sat down to write his second play, *LOVE SNOOZE*, on late 2000.

He always had heterogamy breaks as a kid, but being assaulted in theater class graduating from Tinseltown in 2005, Elerss started to feel separated from the more masculine corners of society. "My interactions with them started to feel superficial and uncomfortable," he says. "I started to feel like they were always watching me."

So, like any good therapist would advise, he decided to lean his ears hard on the strategy? To write a play using himself as inspiration for a character who longs to experience an intimate connection with a guy who strings for the other to us. Creating this person was easy, but, as a playwright who develops characters based on the people around him, Elbersole had trouble concocting a realistic, well-oiled straight man.

Enter Jay Mazzola, a lady-loving co-worker who also happens to be an actor. "I started talking to him one day and — bang — I went

home and wrote three scenes," Elberfeld says. Mizelle became extremely involved in the project, offering tidbits that allowed him to piece together a more genuine character — and "helping me get actors' references right," he laughs. As a result, *Living Single* not only delved into an issue many gay men can relate to, but also produced the very diversity he had been searching for. "It became prophetic," he says. "My lack of straight friends" was starting to change a men's issue for me but it's not anymore, which is the happy outcome of."

Like any new play, *Living Space* must undergo a series of readings before being done up as full productions. So far

"I felt like they were always judging me."

Musicals will perform the principal roles under the direction of Rhonda Goldenstein.

With only two plays under his belt, the 32-year-old already understands that his best work comes from stepping outside his — and his audience's — comfort zone. “A lot of times people stick to what they know, and that’s boring to me — you don’t learn anything,” he says. “I like putting two people of mine together to see what they make. It’s usually really good stuff.”

1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 26

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awww-inspiring moments

【例题 1-1-1】某企业 2013 年 12 月 31 日结账前有关账户的余额如下:

► dance/electronic

Engagement Jaxx vs. Metropolis

Orkney (Atlantic Jack) — where a 70-year-old Dutch symphony takes on the U.K. musical establishment in a contest — is basically ludicrous, both in concept and ultra-ironic execution. In other words, roughly par for the Jaxxon course, but surprisingly fun even by that token, opens the grunge-fest's morning, sure, *Belgium*. Who knew "Where's Your Head At?" hilarious too?



—14. Thomas Hoffmann

► [bluegrass/folk](#)

You may have seen **Countdown** **Wier** on **Justified**, but the back-
ground music and instrumental between **The Life We Live** (Hearst
Rhythms) were not composed for the series. These Harlan County,
Ky. natives cut right to the heart, whether led by a typical bluegrass
beat or the exceptional baritone, cool, misty, romantic crossroads,
leaving home and wishing you hadn't, the traditional cowboy licks
with roots stretching back to the British Isles. These songs celebrate
life in mountain harmony.

—Sally Armstrong

Summary

Any band who tries to do this in the sort of straight-ahead, rubid-dubs barrel-punch and airtight manner made safe and sane? **THE BLOODFESTERS** doesn't traffic much in irony. Which, considering that the L.A. trio's debut, *How Not To Die* (Gotham), is almost self-penned, is bleak, means you should listen to that album the way you'd go to a world heart-lung clinic in a hail and hope it'll keep you in relatively unscathed. The trio Poly Styrene may not be looking down in mourning approval of Lynette Carruth's apocalyptic howl, which teases through a wasteland of postmodern dream and disorientation by keywords that threaten to collapse or enfold or just plain do them. RM plays the Blood House on Richards (and just plain do them). **RM plays the Blood House on Richards (and just plain do them).**

—Graham Brown

—Shuman, Breyer

► dubstep/electronic

Secretary's sonnet cuts like *420* debut finds the inscrutable dubtopper squeezing 34 fleeting tracks into 35 minutes riddled with frustratingly premature fades and abrupt breaks. He makes the seconds count, though *Devolution* offers enough evocation and invention, *pathos* and dread — library 8-bit blips, burst-on-a-minute — that it could have been just an act twice this length.

Dr. R. Klaus Hoffmann

[flickpick](#) | [more reviews](#) |

MEAN GIRLS: A gaggle of bitchy white women presided over by Bryon Dallas Howard (center) is the misbegotten source of *The Hot Chick*'s od

© J. CURTIS AT THE *Crane* are South in which it's become adept at juggling the eightfold disadvantage of revealing black excellence with the mangle of white children and the maintenance of white houses while denying their humanity in all their ways, so *The Help* maintains an air of glossy nobility, waiving every one of its characters for their courage while shielding its eyes from hard truths at every turn. The strength is that Tate Taylor's adaptation of Kathryn Stockett's manuscript best-of-friendship drama can be found exclusively in its cast. Viola Davis and Octavia Spencer are especially strong as the two women who risk their livelihoods and most likely lives to help a would-be journalist (Emma Stone) write the story of the black help in Jackson, Miss., from a new perspective. For the rest of *The Help*, the screen crew of actors and actresses, the very real wisdom of silence and silence that only African Americans, freed by stepping out of those — been correctly followed by their energy and frustrated white neighbors and employers. Taylor pleases his on-airing regularly as crowd-pleasing, alternating scenes of quiet, dignified suffering with those silky racist, rich white folk showing their true colors, or even-tempting moments of cute talk, unhelped by their moral choices but dotted on by their success. His prevailing mood is self-congratulatory, talking up bigotry from the safe haven of its own more enlightened era. While Davis and Spencer do crash to flesh out their characters, the measurably little talk of the white women in which where they live far in fact fall asleep. Under the thin veil of "honor who lunch" father Hilly Holbrook (Bryce Dallas Howard), *The Help*'s reach to reach the prevailing racism of the South is so shallow that it's hard to see how it could have been so right, right enough to the message even of our unity social climber, going unmentioned as a social, which filmers best literary in the States. —Silence, *Help*

The focus here is on crowd-pleasing.



pre-view

Explain this to your visual art

DIVINE INTERVENTION



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► **ALTHOUGH NOT AS** famous as Warner Bros.' 1940 *Wings of the Dove*, which sold more than 500 million copies, Rembrandt van Rijn's characterization of Jesus in prints endearing him instantly recognizable. From Jesus' slender, soft gaze to his coarse, homely garments to the warm, earthy pinks and atmospheric "tobacco-juice" shadows, these images comprise an enduring *shōkō* in Christian religious art. But this certainly isn't the first.

To create the Jesus that is now so familiar (Reinhardt 1608–1609) meant re-reading everything. Early in his career, the artist had adhered to the Christian tradition reflecting an allegorical, contemporaneous written description (Jesus had hair the color of a "new hairbrush") and a couple of medieval limps of Jesus' face in pieces of cloth (*The Shroud of Turin*, though it was not yet documented in Reinhardt's day) for Christians familiar with the Old Testament, there has always been something problematic about "images" of God. But when the image was solicited by the human hand, it seemed "true" and authoritative. In classical 17th-century imagery, Jesus had a handsome blond face, a thick hairbrush, and a golden Apollo's hair that goes back to the Catacombs, not Rome.

In the 30s and 40s, Rembrandt lived in a Jewish neighbourhood in Amsterdam. A series of 20 studies of a young man – perhaps a neighbour, or the basis of the face of a Jew that would occasionally come to the front of the artist's life. The studies represent a specific individual, whereas in one side you thought

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HERE'S YOUR FUTURE

Miranda July plumbs the pursuit of a happy ending. **By Sam Adams**



A | THE FUTURE | Written and directed by Miranda July, a *Wonderful Awakenings* release, opens Friday at Rite in the Rain

Miranda July's second feature is corrected by a cat named Paw-Paw. Still with us?

The regionally first film, *Me and You and Everyone We Know*, was that it was smaller by tone, a stylized cinematic wrapped in an indie shell. *The Future*—which follows Paw-Paw's opening monologue in which a young couple, Sophie (July) and Jason (Blaise) Luc like to spend too long by freestanding in place—about bugs like written off the same way. Making matters worse, the couple's onscreen subject is that Sophie and Jason, despite being in their mid-30s, are almost pathologically averse to commitment. Adopting a wounded cat to share all the responsibility they can handle, a burden they contemplate by marking off calendar days as Paw-Paw's homecoming draws closer.

It sounds, frighteningly enough, like some something by hand of *Neapolitan Dynamite* and *Kuchel Up*, but July's approach is arrived de rigueur as the feel of a personal free-all rather than generational comment or zero-sum episode. Sophie and Jason's impatience may have made us shrug, but its aftermaths are tough, even as they grace the boundaries of stoniness.

With a childhood, or at least a sketched, sketchy, Sophie and Jason take plot strides toward sobriety. They quit their dead-end jobs—she is an over-the-hill dancer, he works tech support out of their small apartment—and take up more meaningful pursuits. But within a few days, their plans have unraveled. Rather than increasing the on-screen mental clarity, Jason starts mounting debts in the Progressive, passing days in the company of a widowed Joe (Patrick) with a knock for *Apocalypse Now*. Sophie's searching on project,

creating a new focus for each pre-Paw-Paw day, founders as she shrinks away from her web-om's world making eye, terrified toward her work and commitment into a sense of nihilistic YouTube gymnastics. Instead, she starts up an affair with a suburban single father (David Wendenburg), as if trying to pump into adult life in the desert.

The Internet plays only a small role in *The Future*, as the medium by which Sophie receives herself and Jason down his disordered web—and then only until Sophie abruptly cancels their service in an attempt to cut them free. But even once she's out their suicidal DSL, the two can't quite seem to connect. In their first scene, Sophie and Jason sit at opposite ends of a couch with their laptops open, facing but not meeting each other; later, she calls a stranger whose number she has posted on his chance, and declines her window to determine if he's within shouting distance. Either

Paw-Paw's presence is a deliberate strategy.

the virtual world only abets an innate desire to step back from the real world, or else the habit it instills are so seductive that merely logging off is not enough to let us let the habit.

That's where Paw-Paw comes in. The fact that the movie's voice of reason, even wisdom, belongs to a pair of dislodged geese and aggressively voice loquacious of reason (that dislocates pouring on "the sound that we can't see out who is belonging to you") is a deliberate strategy to prove the audience's shell, not an act of juvenile wish-fulfillment. Her arrival is pleasant, not passive.

Even so, *The Future* is descriptively simple, the richness of its insights apparent only when it's quiet enough to present the necessities of your mind. And so, it will elude your grasp.

(*ir_adams@nytimes.com*)

Divine Intervention



ful of it all as if he were listening intently. He is younger and more confident than the traditional Christ. This version, probably the first based on a Jewish person, appears in two different versions: the *Golden Rule* and the *Golden Rule*. Both of which are featured in the show.

Swatches of gold, gemstones, rich braided fabrics, crowns and robes of angels—angelic ones arrive—how noble and old and churches of Protestantism. Indeed, using it, church paintings or prints like Rembrandt's *Christ in the House of His Parents*, but even his private home, religious or otherwise, religious paintings were controlled and acceptable.

The angelic complexity seems to suit Rembrandt. It captures the directness and accessibility of his work. The angel gives no occasion for the slower to be more engaged by his subject's story than by his being. It is all right to show people with most psychologically related accounts. As time passed, Rembrandt infused his story with an understated characterization. Jesus is a gentle, a stillness in contrast to the more dramatic matter. *Golden Rule* version of *Golden Rule*, in the second, better known version, Jesus is the calm center of the storm.

Protesting was an old tradition. Rembrandt's structuralist compositions allowed light and dark to be always satisfying. The dramatic contrast between light and shadow in his work of Christ became a metaphor for Christ in the light of the world. All is darkness without the illumination to bring. A little bit of the old tradition survives some techniques of etching and it shows how Rembrandt's selective lighting of a plate resulted in unapologetic works in the finished prints.

It's intriguing to notice how the sketchy early states of prints—made when the artist was still working then—are sometimes more vigorous and pleasing to the contemporary eye than the finished ones. A particular highlight of the show is Rembrandt's 1634-35 chalk sketch of Leonardo's *Last Supper* (1495-98) made into an engraving of the same. Here is the considerable skill of work, easily lighting and composition and narrative with aesthetic clarity.

(*ir_adams@nytimes.com*)

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Josh Middleton on the LGBTQ scene

FOUR PLAY

Help a gay leader leading community was swept into a flap last spring when the Gay and Lesbian Theatre Festival called a gathering a week-long run (but flexibility may make future events) featured for backing this month. Quince Productions presents Gay42, a two

week-long series of LGBTQ-specific performances and workshops being leading (see p. 14 for more). Here's a table of what you'll find:

The Last Sunday in June The modern-day musical is the focus this evening about gay performers in New York City celebrating gay pride. Day Two, the alleged dialogue among the cast members — a very behind-the-scenes look at the festival — questions the relevance of gay-centric celebrations at a time when gay culture is becoming mainstream.

Don't Buy Four Beyond Greater Ohio Theatre director the Buddy Thomas, and Kenneth Cline penned play as a "topical comedy set in 1950s" America. "Gay men in the 1950s" played alone and together, and the play is a "topical comedy set in 1950s" America. "Gay men in the 1950s" played alone and together, and the play is a "topical comedy set in 1950s" America.

The Jewish Theater Company based on the 19th-century plays of "Queen of the Night" by Fanny Hill. The play is set in 19th-century New York and follows three days as they come to terms with their own sexuality and the world around them. The play is set in 19th-century New York and follows three days as they come to terms with their own sexuality and the world around them.

Don't Buy Four Beyond Greater Ohio Theatre director the Buddy Thomas, and Kenneth Cline penned play as a "topical comedy set in 1950s" America. "Gay men in the 1950s" played alone and together, and the play is a "topical comedy set in 1950s" America.

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like online resources and books, style books. That should cover all your needs, right?

—Maddie Johnson

See Aug. 14, 15 on p. 104-105. Philadelphia Museum of Art 2007 Fall Festival. The festival is a celebration of the museum's collection.



hair and body hair. Gay men and women are often the focus of these events. The festival is a celebration of the museum's collection.

The Aug. 14, 15 on p. 104-105. Philadelphia Museum of Art 2007 Fall Festival. The festival is a celebration of the museum's collection.

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portion control
By Debra L. Smith

IRON MAN

Is it WOLFE LLP missing blood?

Not in an Neofuturist kind of way. Not in a stuffy, stilted, kinda-homocentric, Luddite kind of way. And definitely not in an "I superleap in sunlight and am incapable of emitting" kind of way. None of that. The other morning, before I even got out of bed, I decided I needed *dissonance*.

A Filipino stew *adugan* is something I grew up eating – not every day, but occasionally when my Aunt Emy or my grandmother would cook up a pot. Why does such a sporadically served dish stay suspended in my mind as much so that my subconscious would come up cooking some? Well, the multi-syllabic derives from the Tagalog word “*adag*” or blood – is that key ingredient in this pot is distilled from the veins of beef.

As a young and now-shy, curious observationalist, what I remember most concretely with sated gusto is that "sauce," my eating-satisfying treat is really "soy" (or?) feeling as transposed home by the fact that its traditional accompaniments are either white rice or pork, a white rice-sauce. The chikoy, an aromatic paste of the stew from both the blood and minced pork liver, which I used to call my another real staple of the Filipino kitchen — *Vince's Liver?*

"It is surprisingly accessible and easy to use," write Amy Stone and Romy Dorsten, whose 2006 book, *Moments of Philippine Kitchens: My Family Cooking Bible*. "When done properly and skillfully the drugan is absolutely delicious. I've even made it before. So I guess it's safe to what might result from an ill-prepared seedling—their skillful effort."

Combined elements of four different recipes to produce my doguqua. The early steps — Cubing up pork butt, mashing ginger, garlic, bay leaf and lemongrass, covering everything with liquid and sealing it over low heat — were nearly boring.

Then came the farcebook. As the ingredients that don't scare children bubbled away in a pot, I began mixing it all out of doors to a pound of pork loin, getting pulp enough to use whole in a cup of pastured pork, a bowl generously given to me by Jonathan Adams of Pat & Kitchen. I dropped my finger into it and had some informal monologue like, "Ouch," and then I dumped it all into the pot.

Notting at first. But then blackened skin—double beginning! Indecisive planes of skin and guts like I'd just struck oil in the middle of a chicken stock ocean. It smelled exactly like I remembered it. And 45-ish minutes later I tasted exactly like it, too.

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FOR THE BIRDS

Robsseur's roast chicken puts other Philly poultry to pasture. **By Adam Erase**

NOTES: 102 S 2nd St., 275-494-5554, restaurant Open Mon-Fri 11am-10pm, Sat-Sun 12-10pm, 12-11pm

When the wisp of a counter clerk at Hotsour asked what sizes I wanted, I don't think she was expecting me to reply, "8.5 of these."

²⁴All of them? Also refused.

"All of them," I confirmed, and she was off, moving down a bullet-riddled street lined with a succession of houses, filling each five-Pak tokos like a sack of potato salad, citrusy kenne! slave, mac 'n' cheese and more. Just beyond, on one Avenue Mahatma, sat up in a gorgeously golden chicken as quickly as an experienced criminal thence, heaving a body to dump in the River of Sins.

"Did you want the sole of corn muffins, too?" the cook asked, across the sleek glass partition dividing the kitchen from its 18-seat, white-and-yellow dining room.

Sides are a big part of the chicken-dinner experience at this bright Rotisserie restaurant, a business inspired by Meisner's post-collegiate "starving-artist" years in L.A. "I found myself eat-

ing at a couple outdoor places a few times a week," says the Pelly native, born and raised in Pelly Indian Village. "They were reasonably priced, and there were always flowers that were great the next day."

When he returned to Philly, he wondered, "Why is this not here?" So he partnered with longtime buddy Dean Kitzinger to open *Kitzinger's*, a former dress shop near 51st and Locust. Kitzinger is no longer involved in the business, and since his departure, chef Geoff Boudreau, a veteran of *Bar Parkland*, has come on board to take some of the cooking duties off Minkin's never-formally-trained hands.

Alma Mooreau, former *Splash* star, is also loosely involved in *HotStuff* as Matsukida's recipe consigliere. Those corn muffins are hers — she used to bake them for family meal at Radio-Us in New York — just tweaked with a swirl of honey and Matsukida's homemade corn milk. Southerners would likely love

up their nose at the moist, fluffy interior and lingering sweetness, but this is Philadelphia, and we Yankees don't know any better.

The muffins are one of about 10 sides that Rotisseur has on tap any given day. Some, like the peach cobbler and watermelon salad, are seasonal choices that rotate among menus. At only \$2.50 for a small side and \$5 for a large, you should follow any lead and order them all, even if only half of them are worth writing home about.

Among the winners, the resounding favorite was the beyond-believable tray-mounted potpourri. Rich and golden as pure to-die-for.

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► For this story
see photos on page 36

Good or bad, sides are just that. At Rotisseur, the bird's the word.



also loved the combo of summery scents, sweet corn, roasted squash, roasted red onions and blanched lentils before all mingling like guests in a perfectly executed pool party.

Not so hot were the potato salad (like to no off-flavor taste) and the tender to brownish ends and black chips that would do better in a stillhouse. The main's chicken's fine-grained is top-notch, but when the piece really needed was some not-so-secret salt. Under a long, mild heat, the apple salad was weirdly new. With I could tell you about the whole guest potato salad, but in her snoring-and-buzzing, double-checking for the clerk (for that one. It was only after I got home that I realized it was as the left).

But good or bad, the sides are just that. At Rotisseur, the bird's the word. Matsukawa's tested specimens from 16 providers before settling on the one that would grow his French-engineered Rotisseur restaurant ("the preferred choice of Parisian haute cuisine"). The best bird hatched from Sent-Paul's a half-century on clear conscience they're put out of their Patisserie, N.J., doughnuts house on their website and taste it'll be some down for a vast new joy. As a co-op of Aztec farms in Mexico, Sent's chicken without hormones and antibiotics in Louisiana, where the free-roaming roosters are the only all-important "flock" that turn to show of proudly gold leaf in the blurring restaurant view.

The chicken arrives at Rotisseur, where they're dressed up and submerged in a house seasoned with a "secret Japanese ingredient" we not only suspect are the touch of Hideo Matsukawa. Soaked overnight, the birds are placed, salted in and rid into spots in the rotisserie, which can accommodate 30 3-pounders at a time. Kudos on how long, they're perfect, all moist, tender, intensely chicken, a yeast cooked in yards of crispy skin. Absolutely perfect. No wonder Rotisseur rolls through 300 of them a week.

Rotisseur sells its chickens by the quarter (\$6 to \$5), half (\$9) and whole (\$14), or as made with two sides (\$7 or \$11.80). Packed into the environmentally friendly equivalent of a Duracell Max chicken bag, my two whole birds with the full house roster fed four people for about \$30 a head. And there was plenty left over for order personally, as Matsukawa learned in L.A., chicken is always better the next day.

Jason, an editor@paper.net

food & drink

[the week in eats]

► WHAT'S COOKING



Pennsylvania Dutch Festival at Reading Terminal Market The Sat., Aug. 13, 11-5, 10am-5pm. ► The Center City District and Reading Terminal Market host the 32nd annual Pennsylvania Dutch Festival in Center Court, where all things Penn. Dutch, homemade, handcrafted and sure to be delicious will be served and sold. Images of fudge, apple pie, pot roast and doughnuts can't help but dance on our minds. In addition, they'll have blintzes, buns, bagels and getting some delicious outdoor on Arch Street Saturday Morning Market and Market, 12th and Arch streets, 215-989-3211, readingterminalmarket.org.

Karen's Bolognese Dinner at Le Beau Pin Mon., Aug. 15, 5:30-8:30pm, \$35 ► Next week, soon-to-be Philly restaurant owner Karen Bolognese will at Giorgio Perini's kitchen to prepare the menu of pasta for one night only. The no-course meal will feature smoked salmon with an everything bagel crust, goat cheese gnocchi with shrimp, sautéed "yolk" plaice, roasted asparagus, flavors of time, and (which doesn't without a little bubbly?) Champagne profiteroles on green peas with almond velvet soufflé drizzle. While LBF isn't typically BFO, all restaurant-goes have the option to bag it that evening. Le Beau Pin, 2023 Walnut St., 215-567-2000, lebeau.com.

Devil's Den Pucker Up Soufflé Sat., Aug. 13, 11-12, 11am-12pm, ► Have those pucker and pin your lips? Welcome at Devil's Den for her last annual Soufflé Festival, where the devil's den is dedicated to all things tart. They're drawing lines like Alamo's Cardhouse and Cadillac Kids' Lash. They'll have a new selection of bottles, as well, like Redhead Vintage and Stillwater Series, and special theatrical plates to pair (think cranberry or even smoked duck with dry cherry port). Welcome will also offer another testing portion to enjoy at another place. Devil's Den, 1148 S. 13th St., 215-319-5855, devilsdenbldg.com.

Bacony Happy Hour at Tinto Thursdays starting August 18, 5-7pm, ► you as you go ► Jim Gurney is introducing a new happy hour at Tinto — for \$2, snack on potato (tato) like baby artichoke, potato and Portuguese sausage, as well as mushroom, paper-thin mushrooms and a whole short rib and duck confit. You'll also be able to sip on \$2-spicy rosé. 54 West, 18th Street, 215-985-8150, tintobrewery.com.

—Nicole Pinski



feeding frenzy

by Devin Lacer



NEW SEATING

The Twisted Tail | Now on Broadview is Twisted Tail, a bar, restaurant and "juke joint" owned by George Kelly, a longtime bartender and blues enthusiast. The barbed space, formerly Kildare's, is stocked out with smart, swing and rootsy blues tunes, and has scratchy beer and whiskey lists. Chef Michael Bionton is offering a grill-centric menu featuring cuts like a dry aged cowboy steak and bottle-chung-cured briskets. Right now they do brunch and dinner with brunch kicking off this Thursday 500 S. Second St., 225-558-2472, thetwistedtail.com

Yummy Lun Zhou Hand Drawn Noodle House | Not to be confused with Nee Zhou just down the street, Yummy Lun Zhou is a month-old Chinatown joint serving up noodle soups (spicy, ribs, chicken, fish balls, etc.), plate noodle plates and appetizers. Sun-Thurs, 11 a.m.-9:30 p.m., Fri-Sat, 11 a.m.-10 p.m., 331 N. 10th St., 215-923-2222

WAITING LIST

Gold Fish Café | Come fall, Banny Lee of Vietnam (223 N. 11th St.) and Vietnam Café (116 S. 47th St.) will open Gold Fish, a small, wood-coated restaurant, a few feet from her West Philly restaurant. The focus will be on whole fish, but her T-bone is equal shrimp and seafood, real maybe-one-or-two-plate plates, in the 30-seat, liquor-licensed venue. 424 S. 47th St.

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